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AUTHOR	Peel, Jerry
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ABSTRACT

The quinmester course is designed for students who have completed a music level 2 course or demonstrated advanced musicianship and/or performance skill. Course objectives, focusing on musicianship and performance, employ a lab approach in which pupils develop skill in playing brass instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of modes and forms. The guide includes outlined information on course content, course procedures, strategies, suggested learning activities, and resources for pupils and teachers. Related documents are SO 005 272, ED 061 246, and ED 061 248. (Author/SJM)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

INSTRUMENTAL TECHNIQUES: BRASS

COURSE NUMBER MUSIC: 5642.3-1

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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Written by Jerry Peel

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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I. COURSE TITLE

Instrumental Techniques: Brass

II. COURSE NUMBER

5642.3-1

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing brass instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of modes and forms.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed a Music Lab Level 2 course or demonstrate advanced musicianship and/or performance skill to the satisfaction of the music teacher.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

The pupil will select the title of a familiar melody heard from a list provided.

The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.

The pupil will determine by ear whether an example is major, minor or chromatic mode.

The pupil will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence.

Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

Given a staff-notated example, the pupil will indicate any pitch discrepancies in an example heard.

Given a staff-notated example, the pupil will indicate any rhythmic discrepancies in an example heard.

Given several samples of staff notation, the pupil will select the one matching an example heard.

Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key siganture from a group provided.

After hearing a melody, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

Given a familiar melody in staff notation, the student will select the title from a list provided.

B. Performance

The pupil will demonstrate proper care and maintenance of the brass instrument of his choice.

The pupil will demonstrate, through class particiaption, a proper attitude including correct posture, proper playing position, practice habits, etc.

The pupil will play from memory two major scales and their relative minors, for one octave, with characteristic timbre, at a speed of at least one tone per second, in an articulation (legato, tongued, staccato) selected by the teacher.

The pupil will play from memory a chromatic scale for a range of an octave, with characteristic timbre, at a speed of at least one tone per second.

The pupil will perform from music simple melodies employing whole, half, quarter, and eighth note values, in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8, and in any of at least three different key signatures.

VI. COURSE CONTENT

A. Development of performance skills

(These will receive heavy concentration at first to build embouchure strength, range and control sufficient to do other sections, then continue to develop concurrently with musical concept development.)

1. Logistic

   Choosing proper instrument for student

   Assembly of instrument

   Care of instrument--daily, monthly

2. Tone

   Embouchure

   Breath control

3. Pitch

   Fingerings

   Tuning of instrument

   Techniques of pitch adjustment

   Further embouchure and breat control development

4. Articulation

   Tonguing

Slurring

Staccato

Legato

Special trombone articulations

5. Review of staff notations reading skills

B. Find missing key signatures

The pupil will develop awareness of the functions of the key signature and skills in notating and playing desired effects.

C. Chromatic scale

The pupil will develop skill in performing, notating and hearing chromatic passages and scales.

D. Major scale

The pupil will develop skill in notating, hearing, and performing major scale patterns.

E. Forms

The pupil will identify two-part, three-part and theme-and-variations forms in appropriate melodies.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

A. Developing performance skills

1. Logistic

a. Choosing proper instrument for student. Check thickness of lips and structure of teeth. Students with small thin lips would have more success on the trumpet or French horn. Students with thick lips might find more success with the larger mouthpiece of the trombone or tuba. The trumpet mouthpiece produces equal pressure on the upper and lower teeth. The higher position of the horn mouthpiece produces similar pressure, but it is not equal. The instruments having larger mouthpieces do not create as much of a problem since they cover a higher and lower portion of the mouth. Students having serious overbites or underbites should have special care and consideration as these can result in serious range and tonal problems as the student progresses.

Suggested material:

"The Band Director's Short Course in Orthodontia," Maurice M. Porter. Selmer Bandwagon, May 1966.

"Beginning Brass Class," John Kinyon, Brass Anthology, p. 242.

"Tips on Teaching Young Beginners," Bernard Fitzgerald. Brass Anthology, p. 105.

b. Assembly and care of instrument

Materials:

Filmstrips on band instrument care produced by EBF Films emphasize the intricacies of band instrument care for each section.

2. Tone

a. Embouchure--materials:

The Brass Instruments, James H. Winter, Chapter 3.

The Art of Brass Playing, Philip Farkas. Complete book on formation and use of brass embouchure.

Brass Anthology. Twelve articles by various authors on brass embouchures.

b. Breath control

This sould be stressed constantly to beginning wind players. The process of breathing from the diaphram is a natural one, but for the brass player it must be a learned process. The student must realize that normal exhalation is not sufficient for producing a steady, controlled tone.

Proper projection of the air column will finally result in a comfortably energetic "push" of air.

Encourage the daily practice of long tones at home as a valuable aid to developing a characteristic tone.

Materials:

The Brass Instruments, James Winter, Chapter 2.

The Art of Brass Playing, Philip Farkas, Chapter 8.

Brass Anthology. Five articles by various authors concerning breath control.

3. Pitch

a. Fingerings

Fingering charts are always found at the beginning of method books. The conductor's manual to Easy Steps to the Band, Maurice D. Taylor and Our Band Class Book, Book I, C. Paul Herfurth and Hugh Stuart has all fingering charts in the front.

b. Tuning of instrument

Many articles are available in the Brass Anthology concerning tuning techniques and problems of the individual brasses. In discussing intonation

with students it must be stressed that playing in tune must be achieved first and last by listening, i.e., ear training. All technical points are merely aids. In tuning the brass ensemble or class it is important to tune using scale patterns, chords, and easy chorales as well as tuning single pitches.

Materials:

Belwin Band Builder, Part I, p. 9, #46; p. 10, #55; p. 11, #63, p. 12, #71; p. 13, #79; p. 17, #113, etc.

First Division Band Method, Part I, p. 11, #6; p. 14, #1, #2 and #7; p. 17, #7; p. 22, #3.

Our Band Class Book I, p. 20, #4; p. 23, #8 & #9; p. 24, #4; p. 25, #8 & #11; p. 26, #2.

Easy Steps to the Band, p. 11, #8; p. 13, #6; p. 17, #11; p. 21, #12.

c. Techniques of pitch adjustment

It is of paramount importance to develop the concept of a centered or focused tone. If the pitch is still bad, several adjustments can be made. On loud tones yawn or drop the jaw and form the "oh" vowel. On soft tones keep the

intensity and life in the tone by forcing air through the instrument in a fast, pointed stream. Low notes tend to be sharp. Anticipate this by dropping jaw and form "oh" vowel. On the valve instruments the 1-2, 1-3, and 1-2-3 valve combinations tend to be sharp. Adjust by dropping jaw and form "oh" vowel. Some instruments have 1st and 3rd valve attachments to adjust those combinations. The 2-3 valve combination tends to be flat. This is solved by "lipping up" the note. Always blow steadily.

Materials:

"Intonation and Brass Instruments," Doug Peterson. Brass Anthology.

"Valve-Brass Intonation Difficulties Conquered," Mark Hindsley. Brass Anthology.

4. Articulation

a. Tonguing

The function of tonguing is to dam the air for an instant, and then release it in a gust of air sufficient to cause the lips to vibrate and the tone to speak at that instant. The tongue should touch at the point where the upper teeth meet the gums. Discourage students from inserting the tongue

between the teeth as this disrupts the embouchure and causes difficulty when rapid tonguing is attempted.

Materials:

The Art of Brass Playing, Philip Farkas, Chapter 6.

"Discriminating Use of the Tongue," Harold Brasch. Brass Anthology, p. 214.

"The Use of the Tongue," Howard Deye. Brass Anthology, p. 15.

b. Slurring

Emphasize a constant steady air column supporting a continuous buzz which must not sag or weaken between the slurred notes. Subtle use of vowel formations in the oral cavity can aid the development of smooth slurs. Use the "oh-ee" vowel for upward slurs and the "ee-oh" vowel for downward slurs. In practicing lip slurs, guard against "huffing" notes into place. The air should remain constant and the lips do the work.

Materials:

The Art of Brass Playing, Philip Farkas, Chapter 6.

Belwin Band Builder, Part I, p. 15, #91-#93; p. 16, #98-#102, p. 21, #142.

First Division Band Method, Part I, p. 12, #1-3; p. 13, #3; p. 14, #3; p. 17; #1-2, p. 18, #1, #2, #6, #7; p. 20, #2-4, #6; p. 23, #1-5.

c. Staccato

The most important consideration in learning good staccato articulation is the release of the note and not the attack. The fact that the release follows the attack so closely often causes the young player to stop the vibrations with the tongue, resulting in a "tut-tut" articulation. The most successful syllable is the "tuh" articulation which achieves a very short note but keeps the tongue from returning to its preparatory position where it would hinder the air flow.

Materials:

The Art of Brass Playing, Philip Farkas, Chapter 6.

d. Legato

A softer than normal attack is used to articulate smooth, legato passages. The tongue tip continues to operate in the same direction except that the syllable "doo" is used instead of "too." The legato tongue is a most important factor in playing effective melodic lines and should be developed very carefully and conscientiously.

Materials:

The Art of Brass Playing, Philip Farkas, Chapter 6.

e. Trombone articulations

Tonguing for the trombone is similar to the other brass instruments with one exception; the trombone can slur only by lip slurring. Of prime importance is for the student to learn a much more refined version of the legato articulation in order to simulate the slurring technique of the other brasses. Much more time will have to be spent developing an absolutely smooth legato tonguing style on the trombone. This can be achieved by practicing repeated note patterns and scale patterns.

Materials:

"The Legato Style of the Trombone," James Graham. Brass Anthology, p. 390.

NOTE: Most exercises or etudes out of the beginning method books can be altered in ways to include all types of articulations. When students learn the different types of articulations, this becomes a vital part of practicing each exercise.

5. Review of staff notation reading skills

A certain degree of proficiency in the basic skills should be expected of all students reaching this level. However, time must be spent in reviewing all the elements of the

staff, including line and space names, time signatures, key signatures, signs and symbols, basic words, etc.

Materials:

Adventures in Music, Clay Draughon Howell.

Master Theory Workbook, Charles S. Peters & Paul Yoder.

B. Find missing key signatures

Provide students with copies of simple, familiar melodies in keys of C, G, F, B^b, and E^b without key signatures. Play a melody while students watch music. On replaying, students single out the note or notes which sound wrong, make corrections with a sharp or flat and play the melody correctly. Students will soon see that the key of F needs a flatted B, the key of C needs no flats or sharps, the key of G needs a sharped F, etc.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 1-6.

Belwin Band Builder, Part I, p. 2, #47; p. 11, #60, #61, #62, #64; etc.

First Division Band Method, Part I, p. 8, #5; p. 11, #5; p. 12, #5; p. 13, #8; p. 14, #6; p. 16, #4, etc.

C. Chromatic scale

Using a piano keyboard, explain to students that western music is built with half-steps as the closest notes. (You

may play an example of Eastern music with its quarter tones to demonstrate differences in sound.) Explain how a note can be sharped and flatted and how notes can be written enharmonically. Have students look at a chromatic scale and notice the easiest way to write it (sharps ascending and flats descending). Students will play a chromatic scale and build others starting on different notes. Be sure students understand the concept of half-steps since this is a principle aim in teaching the chromatic scale.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 7.

First Division Band Method, Part I, p. 19, #8; p. 21, #6.

Recording: West Meets East with Yehudi Menuhin and Ravi Shankar. Angel #36418.

D. Major scale

After the students understand half-steps in their study of the chromatic scale, teach the difference between half-steps and whole-steps (any two half-steps make one whole-step, skipping a half-step gives a whole-step, etc.) Introduce the C major scale noting whole-steps and half-steps. Substitute the numbers one through 8 for the letters of the scale and explain the pattern for all major scales. Students will hear the major scale pattern of whole-steps and half-steps. Then introduce scales starting on D, F, and G without the proper key signatures and students will indicate

which note or notes sound wrong in each scale. Help them correct the note until it sounds right to them. Then compare the pattern of whole-steps and half-steps to that of the C scale. The patterns always match. Using the major scale pattern, students will construct a few simple scales. Continue these exercises for several days until they have thoroughly learned the major scale pattern of whole-steps and half-steps and can alter notes to fit the pattern and they can build scales from any given note. This concept will also help them to remember and use key signatures with greater proficiency.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 8.

Belwin Band Builder, Part I, p. 13, #74; p. 22, #145-147; p. 24, #159.

First Division Band Method, Part I, p. 14, $1-2; p. 16, #1; p. 24, #1.

E. Forms

1. Phrases

To identify form, students must be able to identify phrases. This is most readily taught by ear training. Provide students with copies of simple melodies, have them listen to the melody while they watch the music

and indicate by raising their hands when the music comes to a natural resting place. (Choose songs with easily recognizable phrases.)

Materials.:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 14, 18, 23, 27, 28.

Most of the tunes in the method books can be used for this purpose. Start with two-phrase songs.

2. Three-part song form

After students recognize phrases easily, provide simple three-part songs of four phrases and have them determine how many phrases are alike. Give the phrases letter names, naming the like phrase with the same letter, put the letter names on the board in the order in which they appear in the song (AABA). Explain how to count parts, second "A" does not count because it is a repeat and the proper way to signify a three-part song form is ABA.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 9, 10, 14, 18, 28.

Belwin Band Builder, Part I, p. 12, #72; P. 18, #123; p. 19, #125, p. 21, #143.

First Division Band Method, Part I, p. 13, #8; p. 16, #4; p. 22, #4; p. 25, #1.

3. Two-part song form

This song form is best understood as two-periods. Explain that a period is two phrases joined together so that they sound like a musical idea or "musical thought." Students will identify phrases which make periods in several simple songs and then identify them as two-part song forms.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 4, 20, 21, 22, 48.

Most tunes from the method books are two-phrase songs and can be used as examples of AB form.

4. Theme and variations

Play a simple theme for the students and then vary it by changing it from major mode to minor mode. Explain that composers may change a melody in many different ways and write a longer composition known as theme and variations. Another way to change the song is to rearrange the notes (a retrograde or inversion variation). Give a simple melody. Students play it as a theme and then suggest variations on the theme. Students will write a variation of their own (individually and/or as a class) using a simple song such as "Hot Cross Buns," "Down in the Valley." Assign a retrograde, inversion,

mode change and melodic variation using same chords. Each will play his own "Theme and Variations." Listen to recordings of theme and variation forms.

Materials:

A New Introduction to Music, Level III, Dr. Howard Doolin, p. 40-45.

Recordings: "Audante" from Haydn's Surprise Symphony. "Third Movement" from Mozart's Piano Sonata in D Major, K. 284.

During the first four weeks of this quinmester form should be analyzed at every possible opportunity in the literature studied, i.e., repeated rhythm patterns, melody line, etc. Do not neglect popular rock songs of today and nursery songs, for both lend themselves to analysis of form.

During the first two weeks an opportunity in simple, informal composition should be presented. Suggestions for beginning this might include:

1. Give student two notes (i.e., C and D)
2. Students will write all possible combinations of these two notes that occur to them as to progression.
3. Students will write all possible rhythm patterns.
4. Combine these rhythmic and progression possibilities.

5. Students will choose notes, progressions and rhythm patterns.

NOTE: This teaches some composition, form, meter, counting and melody in a very informal way without becoming involved in the intricacies of theory. Too, it may serve as a stimulus to encourage students to experiment with composition on their own.

VIII. RESOURCES FOR PUPILS

NOTE: Many have been indicated in #VII

A. References

1. The Instrumentalist Co. Brass Anthology. The Instrumentalist Co., 1969.

2. Farkas, Philip. The Art of Brass Playing. Bloomington, Indiana: Brass Publications, 1962.

B. Texts

Douglas, Wayne. Belwin Band Builder, Part I. New York: Belwin, Inc., 1953.

Peters, Charles S. and Paul Yoder. Master Theory, Books I and II. Park Ridge, Ill.: Neil Kjos Music, Inc., 1963.

Weber, Fred. First Division Band Method, Part I. New York: Belwin, Inc., 1962.

C. Films

Band Instrument Care. Educational Record Sales: New York, 1970.

Brass Choir. Dade County Public Schools. Cataglog #1-94323.

Instruments of the Band and Orchestra: The Brasses. Dade County Public Schools. Catalog #1-04331.

D. Records

Bill Bell and His Tuba. Gold Crest CR-4027.

Davis Shuman, Trombone. Gold Crest RE 7011.

James Chambers Plays the French Horn. Gold Crest AAS 704.

Leonard Falcone and His Baritone Horn. Gold Crest RE-7001

Leonard Smith Plays the Cornet. Gold Crest AAS 701.

New York Brass Quintet in Concert. Gold Crest CR 4023.

Sounds for Success Series. Different set for trumpet, trumpet, trombone and French horn. Gold Crest AAS 701.

West Meets East. Angel #36418.

E. Community Concerts

Professional Orchestras

Student performances and recitals at universities

F. Periodicals

"Bandwagon" H. & A. Selmer, Inc. Elkhart, Ind.

"The Instrumentalist" The Instrumentalist Co.: Evanston, Ill.

IX. RESOURCES FOR TEACHERS

A. References

Farkas, Philip. The Art of Brass Playing. Bloomington, Ind: Brass Publications, 1962.

Instrumentalist Co., The. Brass Anthology. The Instrumentalist Co., 1969.

Winter, James H. The Brass Instruments. Boston: Allyn and Bacon, Inc., 1964.

B. Texts

Doublas, Wayne. Belwin Band Builder, Part I. Teacher's Manual. New York: Belwin, Inc., 1953.

Herfurth, C. Paul and Hugh M. Stuart. Our Band Class Book, Book I. Teacher's Manual. New York: Carl Fischer, Inc., 1952.

Peters, Charles S. and Paul Yoder. Master Theory Books I and II. Park Ridge, Ill.: Neil Kjos Music, Inc., 1963.

Taylor, Maurice D. Easy Steps to the Band. Teacher's Manual. New York: Mills Music, Inc., 1939.

Weber, Fred. First Division Band Method, Part I, Teacher's Manual. New York: Belwin, Inc., 1962.

C. Films

Band Instrument Care. Educational Record Sales. New York, 1970.